

The title recycl



— Rakesh Roshan and Ranjeeta in *Tamanna* (old).



— Paresh Rawal and Manoj Bajpai in *Tamanna* ('95).



— Rakesh Roshan and Ranjeeta in *Tamanna* (old).



— Sharad Kapoor and Pooja Bhatt in *Tamanna* ('95).



— Smita Patil in *Angaarey* ('86).



— Akshay Kumar, Nagarjuna and Sonali Bendre in *Angaarey* ('98).

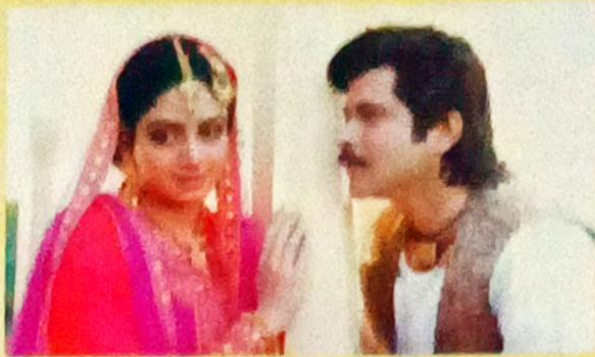
Want to make a film with a used title? Just check up with the Indian Motion Pictures' Producers' Association (IMPPA) for the year in which the title has been registered. If it is ten or more years ago, and the previous rights holder has not renewed it, you're free to register it yourself. Even if the title has been renewed, you can approach the previous producer to release it — for a consideration, of course.

Now, even if the title is less than a decade old you can still take recourse to this method. Some producers may cooperate, especially if their film has been forgotten. There was a Mithun Chakraborty-Ajay Devgan starrer called *Jung* in 1994. The following year a Sanjay Dutt-starrer with the same title is due. But producer Aroona Irani had to modify her film's name to **Anari No. 1** because producer D. Rama Naidu wasn't willing to part with **Anari**, the title of his 1993 hit.

ing syndrome!



– Priya Rajvansh and Rana Kumar in *Heer Ranjha* ('70).



– Sridevi and Anil Kapoor in *Heer Ranjha* ('92).



– Raakhee, Rajesh Khanna and Sharmila Tagore in *Daag* ('73).



– Sanjay Dutt, Shakti Kapoor and Chandrachud Singh in *Daag* ('99).



– Shashi Kapoor and Mehmood in *Anari* ('75).



– Karisma Kapoor and Venkatesh in *Anari* ('93).

In a milieu where stories, dialogues and tunes are being repeatedly recycled, it is no great surprise to find the same happening with the names of films. One can understand titles like *Heer Ranjha* or *Sant Gyaneshwar* being recycled, as they are stories revolving around the same specific characters, by different film-makers over the decades. But in an industry driven by omens and fixed ideas, the title of a hit film attracts a producer, even if his story has little to do with the film's name, e.g., Raj Kumar Santoshi's *Barsaat* or Mukesh

Duggal's *Khilona*.

For many, the use of such pointless repetition amounts to sacrilege or blasphemy, a scar on the memory of cherished films, except in those rare cases where the new film was as good (*Jab Pyaar Kisise Hota Hain*) or better (*Judaai*). But our purpose is to focus on the interesting aspects of such repetitions, and not to enumerate the hundreds of titles which have been repeated, some of them as often as six times or more!

Neetu Singh was the child star. Baby Sonia, in B. Nagi Reddi's Ghar Ghar Ki Kahani ('72) and hubby Rishi Kapoor was the hero in the 1988 film of the same name.



— Mumtaz and Sanjay Khan in *Mela* ('71).



— Twinkle Khanna in *Mela* (Unreleased).



— Ashok Kumar, Rakesh Roshan and others in *Khoobsurat* ('80).



— Sanjay Dutt and Urmila Matondkar in *Khoobsurat* (Unreleased).



— Neelam, Shatrughan Sinha and Chunky Pandey in *Zakhm* ('89).



— Ajay Devgan and Sonali Bendre in *Zakhm* ('98).



Tahir Husain, burnt his fingers with the '74 Madhosh, he chose the same title for his son Faisal Khan's launch-pad in 1994.



VIRULENT NAMES

Avoid like the plague titles like *Saazish*, *Maharaja*, *Lahu Ke Do Rang*, *Goonj*, *Tamanna*, *Trimurti*, *Zakhm/Zakham*, *Madhosh*, *Yaarana/Yaraana*, *Angaaray/Angaarey*, *Juari/Juarri* and *Gambler* unless you're a 'gambler'. Films with these titles have never been hits.

'HEREDITARY' NAMES

To be kept in mind when the next generation arrives. Sunil Dutt starred in B.R. Chopra's *Gumrah* ('63), and so did his son, Sanjay, in a Mahesh Bhatt's *Gumrah* 30 years later. Another title they share is *Zameen Aasmaan* ('72 and '84). Mom Babita and beti Karisma Kapoor each have a *Jeet* ('72 and '96) and a *Haseena Maan Jaayegi* ('68 and forthcoming). Raj Kapoor's *Diwana* ('68) and *Sargam* ('50) were surpassed by son Rishi Kapoor's *Deewana* ('92) and *Sargam* ('79) respectively. Vinod Khanna and son Akshaye Khanna have done a *Kudrat* ('81 and '98) each. And if mother Tanuja had a side role in *Dushmun* ('90), daughter Kajol had the centric dual roles in the 1998 film of the same

name (*Dushman*). S.D. Burman and R.D. Burman have each done a *Manzil* ('60 and '70). Here one may also mention the slight variants — Neetu Singh was the child star, Baby Sonia, in B. Nagi Reddi's *Ghar Ghar Ki Kahani* ('72) and hubby Rishi Kapoor was the hero in the 1986 film of the same name. Each of the three *Andaz*'s have had a Kapoor (Raj Kapoor — '49, brother Shammi — '71 and granddaughter Karisma — '94) and so has each *Anari* (Raj in '59, Shashi in '75 and Karisma in '93). Finally, we have the siblings Anil Kapoor and Sanjay Kapoor each doing a *Mohabbat* ('85 and '97).

'PROPRIETARY' TITLES

Sometimes the producer makes a new film (with a totally different story, of course) with a title he has used before. Producer Ratan tried to make the same story with the same title (*Madari*), signing the same director (Babubhai Mistry) and composers (Kalyanji Anandji), but that was an exception. The older film was a super hit and so was its Mukesh-dominated music. The latter film had just one male singer, Mukesh's son Nitin and neither the music nor the film found buyers. In the '70s, Sohrab Modi launched a remake of his vintage hit *Pukar* with the same name. It never took off.

Rajkumar Kohli made a flop called *Jeene Nahin Doonga* ('84). He launched another film with the same name, but he changed it midway to *Qahar*, quite possibly for 'omen'ous reasons. Not that it helped. *Qahar* sank without a trace in 1997, despite a double-entendre *kabutar* ditty filmed on a voluptuous Rambha, in a skimpy costume.

Tahir Husain, however, refused to learn. Having burnt his fingers with the '74 *Madhosh*, he chose the same title for his son Faisal Khan's launch-pad in 1994. Poor Pramod Chakraborty even said that the title *Barood* ('98) was better suited to the newer film than to the older one ('76). Each film also had a guest appearance by a heroine (Ayesha Jhulka and Reena Roy respectively) but the explosion did not fire the box office in either case.

And now the Deols are obsessed with their '78 flop title *Dillagi*. Dharam had a flop, but let's hope his sons Sunny and Bobby (who are co-starring for the first time) don't find fate playing a 'dillagi' on them, especially after the myriad controversies during the making of Sunny Deol's directorial debut. Both the *Aa Gale Lag Ja's* and *Izzat's* and two of the four *Baazi's* have come from the Nadiadwala family of film-makers. And finally, certain titles like *Meherbaan* ('67 and '93), *Amar*

Deep ('58 and '79) and the two new Sanjog's ('72 and '85) seem to be the 'jaagir' of the South.

RESULTS OF LONGEVITY

When artistes endure long enough, they have often found themselves doing two films or more with the same titles. Ashok Kumar has acted in all the three **Kangan's** ('39, '59 and '71) and has himself done the playback for his songs in the latter two versions. Laxmikant-Pyarelal, among some 480 films, have done two films each with the titles **Inteqam** ('69 and '88), **Insaaf** ('74 and '87), **Jawab/Jawaab** ('70 and '85), **Majboor** ('74 and '90) and **Chhalla Babu** ('67 and '77). Anand Bakshi, who wrote lyrics for both the **Majboor's** also did a third film of that name (with Kalyanji Anandji) in '64. He has also done two **Jaal's** ('68 and '86), **Kucche/Kachche Dhaage's** ('73 and '99), **Jyoti's** ('68 and '81) and **Dushman/Dushman's** ('72 and '98). Indeevar has done two **Yadgaar's** ('70 and '84). Shanker Jaikishan and Hasrat Jaipuri have done two **Nagina's** ('51/ released in 1970s with Sanjay Khan and Leena Chandavarkar). Shankar Jaikishan have also 'repeated' in their repertoire **Chori Chori** and **Seema**. R.D. Burman has done two (flop) **Hifazat's**. Anu Malik's **Jaan Ki Baazi** ('85) is now being similarly 'reborn' with his music and **Angaarey** ('86) too was repeated by Anu in '98 (with Aadesh Shrivastav coming in midway after Anu was dropped). Dharmendra has acted in two films called **Baazi** ('68 and '84), Jeetendra similarly in **Aulad** ('68 and '87) and Rekha in **Zameen Aasmaan** ('72 and '84).

KISHORE KUMAR SPECIAL

Kishore Kumar scored music for the old **Zameen Aasmaan** and was the sole male singer in both the versions. To top it all, both films had only two female singers – Lata Mangeshkar and Asha Bhonsle! Similarly, Kishore Kumar was the hero of the older **Akalmand** ('66) and the sole male singer in the '84 one.

INTERESTING COINCIDENCES

In '72, Premji-Dulal Guha-LP-Anand Bakshi delivered the whopping hit **Dushman** with chart-topping music. The same team then made a film with its antonym as the title **Dost** in 1974. This film too was a super hit, with brilliant music. Their Kishore Kumar solos in particular, "**Sacchal chhup nahin sakti**" (**Duhsman**) and "**Gadli bula rahi hai**" (**Dost**) are popular and loved to this day.

When this order was reversed, the fates too seemed to do a volte-face. **Dost** ('89) was a

flop, and so was the equally-forgettable **Dushmun** ('90). Coincidentally, both of them starring Mithun Chakraborty, had disastrous songs from the R.D. Burman-Indeevar team and the only male singer in both films was Kishore's not-so-lucky son Amit Kumar!

Both the **Dhanwaan's** ('81 and '93) had a 'Holi' song in them, and all the three **Ankhen/Ankhen/Aankhen's** ('50, '68 and '93) have had a comic song in them! In the latter two cases, both songs had key characters playing fake alms-seekers! In the '68 Ramanand Sagar spy story, we had Mehmood, an Indian espionage agent, posing as a beggar singing "**Tujhko rakhe Ram tujhko Allah rakhe**". In the '93 David Dhawan laugh riot we had Govinda and Chunky Pandey running riot in a street act with "**Jo de uska bhi bhala jo na de uska bhi bhala**".

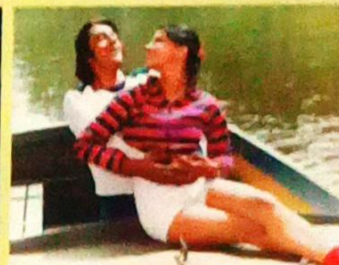
All the three **Mela's** to date ('48, '71 and the forthcoming one) have had Khan heroes – Dilip Kumar aka Yusuf Khan heading the cast of the '48 film. But the two latter films are even more interesting: they are both triangular love stories with real-life brothers (Sanjay and Feroz Khan, and Aamir and Faisal Khan respectively) playing real brothers too! **Khubsoorat** ('80) had Rekha and Ashok Kumar actually recording a song each for themselves. So does Sanjay Dutt sing "**Ae Shivani**" in the soon-to-be-released film of the same name.

The last two **Laila Majnu's** (1953/1976) have had two

– **Twinkle Khanna and Bobby Deol** in **Barsaat** ('94).



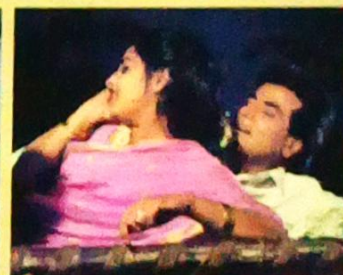
– **Shabana Azmi and Vinod Mehra** in **Amar Deep** ('75).



– **Sanjay Dutt and Anita Raj** in **Zameen Aasmaan** ('84).



– **Shashi Kapoor and Sharmila Tagore** in **Aa Gale Lag Ja** ('73).



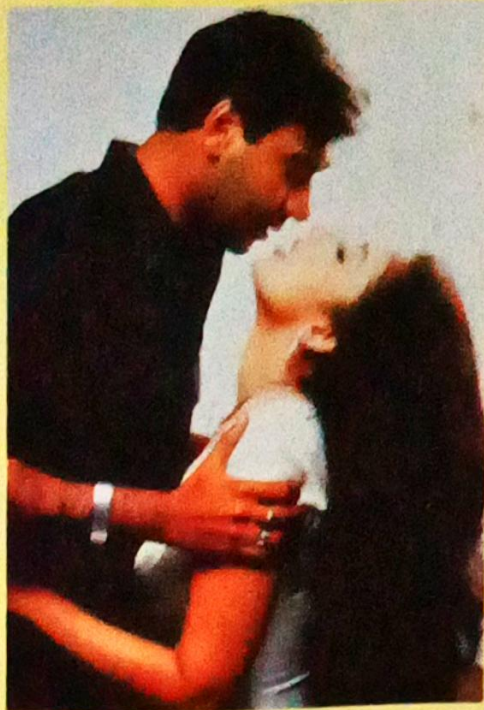
– **Jaya Prada and Jeetendra** in **Sanjog** ('85).

Both the Aa Gale Lag Ja's and Izzat's and two of the four Baazi's have come from the Nadiadwala family of film-makers.

Daag has always been lucky for its heroes. In '52, Dilip Kumar retrieved lost ground after some flops. Daag (1973) saw Rajesh Khanna return. Daag-The Fire ('The Fire' is the consequence of Yash Chopra not parting with the title!) has removed the jinx on Sanjay Dutt and Chandrachur Singh to an extent.



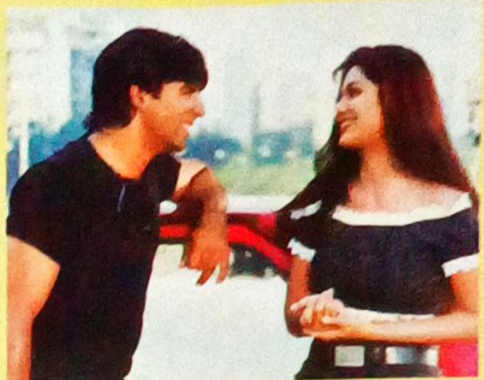
— Moushumi Chatterjee and Kabir Bedi in *Kuchhe Dhaage* ('73).



— Ajay Devgan and Manisha Koirala in *Kachche Dhaage* ('99).



— Vinod Khanna and Dimple Kapadia in *Insaaf* ('87).



— Akshay Kumar and Shilpa Shetty in *Insaaf* ('97).

Kapoors playing Majnu — Shammi Kapoor and Rishi Kapoor. The two *Humshakal*'s ('74 and '92) have obviously had dual roles but there are two interesting points all the same. Firstly, the Khannas — Rajesh and Vinod, played the dual roles in them respectively, and secondly, Moushumi Chatterjee, the heroine of the first film, was a character artiste in the second film!

Daag has always been lucky for its heroes. In '52, Dilip Kumar retrieved lost ground after some flops with this triangular love story (Nimmi, Usha Kiron) with hit SJ music. Daag (1973) saw Rajesh Khanna returning to yash after seven flops in the first of the great Yash Chopra romances. This film too had a triangular subject (Sharmila Tagore, Raakhee) and equally brilliant, popular and

enduring music (LP). Even the 1999 Daag-The Fire ('The Fire' is the consequence of Yash Chopra not parting with the title!) has removed the jinx on Sanjay Dutt and Chandrachur Singh to an extent. Finally, one must mention the interesting fact that the last three *Insaaf*'s have all had a double role each — of Pran as the pivotal character ('74), Dimple Kapadia ('87) and Shilpa Shetty ('97)!

LUCKY CHARM TITLES

Producers please note — Amar Deep, Judaai, Suhaag, Khuddar, Parivaar, Ankhen/Aankhen, Daag, Kucche/Kachche Dhaage, Mela and Izzat are among the few 'foolproof' titles. So, go ahead with them as soon as it is (IMP)PA-sibbble!

— DR. RAJIV VIJAYAKAR

